

Similarities and differences between design and artwork

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Abstract

The crowd of people very rarely makes a distinction between the concepts of art and design and is very common confusion and mixing them. Elite and avant-garde designers like, theorists, critics through practice and theory for years tend to bring together the various philosophers to the table through various interactive examples. Industrialization as the main culprit enables these two separate disciplines to get directions and to develop within its meaning. The design works in the field where it is happening everyday practice and commerce, unlike art which allowed greater experimentation with ideas. The design is a victim of the entertainment industry. He's seen and experienced by almost everyone throughout the day. The design is communication and function in visual form, designed for the general population or a segment. Designer addresses specified needs and solves problems. Art is elitist; it means that you can view in galleries and museums, displayed far from the mainstream of everyday experience. One who sees art may or may not have significant experience. Both disciplines are visual and belong to the broad categories of visual art. Both include aesthetic principles. Both are highly creative activities including processes that require time, observation and reflection.

Keywords: landscape, architecture, design, art

Introduction

The theme of investigation that opens in the following opens a lot of questions that surround the concept of design. In order to discuss the relationship between reality and viewer in the field of design, it is first necessary to point out some definitions that are mentioned in this concept, then to distinguish from the concept of artwork with which the design has and quite Common countries.

Design

What is Design? - Design is an inherent effort directed to the established order. The figurative design of functional elements is called design i.e. Of one functionality when adding natural values. With a line a form is created and the shape is the reason for the design.

In order for a matter to be drawn, it must first be the result of a designer's idea. By definition, the design is a preparation of a preliminary sketch or a plan for the shape or structure.

All people are designers. Everything we do is the design of the basis of all human activities. Planning and shaping each action in the direction of the desired goal, the design is the process. Every attempt to separate the design, as well as some special disciplines, is at odds with the real starting value.



Fig. 1 Colours and Design

Value of Design

The design includes a specific criterion, research and research, including exceptional creativity. Where the artist begins with empty canvas and creative will finish his way to the goal, the designer begins with a set of criteria and creates within the concrete boundaries of the concept to the end result. Design is not a decoration, and the designer does not require to express an opinion, but to determine exactly who and what he designs. Design influences and convinces in the field of popular culture. It is created for the table and will always have a commercial purpose. The designer suited the concept of functionality, while the artist puts it in decorative style.

The design value is how design works for the public, i.e. The people, the market, and the businesses they represent in our everyday life without which we cannot function because all of our receptors have occupied them with all their new trends, but the main reason is that they come out with great convenience backed by technology. That is, every day we are intertwined moments of products that are intended. Importance of design

What is the meaning of today's design? Following the characteristic of design as an independent aesthetic activity gradually the scope of professional design has been expanded. Design activities are enriched with new features and tasks that lead to its differentiation, and from there there can be noticed a change in the theory and practice of design.

Today we talk about total system design. Increasing the sphere of global influence, including the range of countries with different degrees of economic and cultural development. On the other hand, modern design is characterized by inadequacy and uneven development.

All of them reflects on the subjects are obvious and direct links to practice and design theory. In a world dominated by the subject environment - abstract images of which have a specific task of expressing the reality of social relations in more or less understandable terms - the function of the designers becomes contradictory.

On the other hand, indeed, a reflective way, they enjoy the same central role as the site they are designing; otherwise, their cultural characteristics, despite being endowed with high prestige today, risk design elements being subject to instability and insecurity in their own right.

This explains the propensity for transformation of the traditional designer-designer, who often only survives as a pure spectacle in a series of coordinating activities that lead to design but which go from manufacturing to distribution, marketing, and so on.

Italian design is already numbering different examples of this type, and it would be a lot more if fashion designers are included in this category. But in other categories with the usual volume of design, a central spot is confirmed by the use of usable objects, it wants to be constantly transformed while remaining in the possession of its substance of the original function; And the task of expressing the cultural, aesthetic or semiotic values, that act behind the transformation of a specific design's duty. At

this precise point of the idea 'design culture' is still unclear which would make it possible to tackle the problems involved in designing today.

The role the designer shares with the subject, in addition to the centre, is illusory, so the same threat of disappointment and rapid consumption also hangs over him. If the object is anything other than a photo, its design would be a photo-design; if the image is ephemeral associated with this pure form of good design would be an abstract obsessed with fashion 'ready to go'

If the culture of design means explaining the culture of the question, there is a need to share the fate of the question. And since the facility in our system is both a sign of social identification, a communication tool, a used photo or a fetish and instrument, the project cannot help to be a tool of social analysis the field of invention in everyday life, language, fashion, form theory, Fetishism and material goods.

And its strength and weakness lies in what is at the same time a key moment in the social development of everyday life and the insignificant aspect of production, the source of culture and the culture of existing values. For the present, nothing can be done to remain fully aware of this contradiction, even though it is conscious that it hurts.

The main purpose of this phenomenon in design is when new features are added to the objects of mass use demanded and desired by users. Increasing the aesthetic value of products as a way to increase profits is the thesis created by Raymond Levy in the 30s. Particular attention is paid not only to the inner shape of the product, but also to the appearance, packaging and advertising.

In parallel with style in modern people's life, the design also develops, referring to traditional methods of creating a form of material environment. The task of this design approach is to address the real needs of people, the shape of the objects that build the material environment, not to manipulate the consumer's mind, but to inform them about its qualities.

Art

Art is a special place that offers the opportunity to get acquainted with and experience in the creative process from the concept of thinking and realization. Activities are based on the formation of experience supported by the knowledge of art theory, art history, art theory, social reality and aesthetics. When the main expression of art is based on an instrument called impulse, creativity, because this basic activity. Art values the relationship of space and brings legality and order to things. The art progresses and evolves into the formation of independent original forms of learning and creative activities, where the issue opens. The problem of art and visual culture.

Humour is psychological. It can be reduced to the perception of an object of visual stimulation that is predictable with regard to the potential response of the target audience. Art is an experience based on the relationship between people and the world. Art includes such links that are between the viewer and the artistic object, the artist and the viewer, the society and the artist, the unconscious and the consciousness, and the expansion of the creative consciousness of their contemporaries.

Art is especially human behaviour towards the aspects of a world that are defined with the best thing one can experience as feelings and meanings of great intensity associated with other objects or aspects of our environment.

The qualities of these aspects of our world include the master's ability to include in its aesthetic stimulating formations to others the quality of unity (to what extent does the work create a sense of integration and unity with the viewer), consistency (elements of the working form of a compatible whole), Both in graphical and numerical composition, intensity (creation of emotional charge through both forms and content of work), originality (the value of novelty through creativity, which leads to a new aesthetic experience).

The artist facilitates the aesthetic perception of the viewer, the next one who has to take responsibility for the aesthetic evaluation of the artist, who created the stimulus, to his sensible and internalized relationship with an artistic object.



Fig.2 Art in open space



Fig.3 Art in indoor space

Also, there are social interactions between the artist, the artistic object, the viewer and the community. The artist creates incentives for other people who respond to emotional and intellectual. If most observers identify their feelings extracted from the perception of the site as aesthetic and of a rare quality, this work of art is associated with art by artists other than artists.

The public's response thus provides feedback to the artist as to the effectiveness or success of his attempt to make art, which leads to a definite rejection or approval. If this does not correspond to public consensus as a work, creativity may still be aesthetic although it is not applied arts.

The acclaimed aesthetic elements of time and place combine to provide aesthetic climate and culture for a larger group, making it a standard of excellence or acceptance to judge the future of works of art.

The line that divides design and art

The mass of people very rarely distinguishes between concepts and art and is often the appearance of confusion and mixing of the same. Elite and avant-garde, as designers, theoreticians, critics through practice and theory have for years been willing to bring the various philosophies to the table through various interactive examples. Industrialization as the main culprit has allowed these two disciplines to get separate routes and to develop within their meaning. Design works in the field where everyday practice and trade occur, unlike the art where they are allowed in a thought experiment.

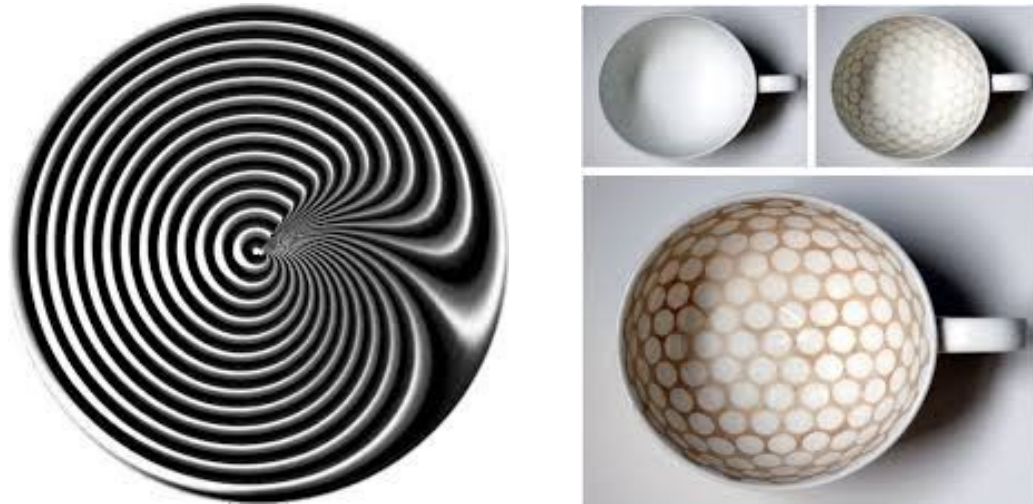


Fig.3 Art in design and design in art

- „ what connects these two disciplines are the following characteristics
- Both disciplines are visual and belong to wider categories of visual arts.
- Both include aesthetic principles.
- Practitioners in both disciplines need knowledge of history, past movements and current trends.
- Both have high creative activities, including processes that require time, observation and thinking.
- The boundary between design and art is drawn with the purpose of the same
- Art allows the artist to express himself. The artist decides what he wants to challenge and goes to him. And that's what the artist says.
- Design is a visual communication and function designed for the general population or a segment of it. The designer addresses the identified needs and solves problems.
- Art can fully rely on aesthetics, and artists go to research trips and experiments.
- Design is associated with aesthetics in operation to achieve its goal.
- Art is open for viewer interpretation.
- Design cannot be interpretive, but they need to communicate specifically and clearly their audience.
- Art is elitist, it means you can see in galleries and museums, which are far from the mainstream of everyday experiences. The one who sees the art can and should not have a noticeable experience.
- The design is a victim of the entertainment industry. It is watched and tested by almost everyone within one day. Everyone uses design. Websites, packaging, billboards, print ads, newspapers, fashion, inscription, interior, phone applications, products and appliances are all designed for visual presence and practical necessity.
- Art exists only for itself. Innovative, expressive and sometimes shocking. The design is practical and carefully crafted. Supports business, marketing, marketing, entertainment, journalism, communications and challenges
- The artist is behind his job and can sign a case.
- Designers are behind their work and remain unknown for the most part
- But the creative impulse has both, as the expression of a limited format is the artist's creation, while the constraints of space are the designer's innovation.

But the difference is that artwork is a subjective view of the viewer while design is an objective function of the user. The principle of admiration for the two types of things is reduced to the same, i.e. Pleasure from the beautiful.

Conclusion

- Change and development are a distinctive accent on our time. They also set out the basics of designing in the future, as well as finding forms that can be developed as a way of changing operating processes. As a way out of the principles of the open form, it is possible to allow, in the end, to be given the opportunity to change, to rethink the meaning and to satisfy new features that even a designer at the beginning did not doubt.
- The audience lives in a visual world where, if the designer and viewers have the same taste, the design automatically becomes invalid.
- All arts as a translation of reality are mediators between design and viewer and with the intent to integrate the viewer with the modern reality, a guiding principle of every age.
- The goal of designers is a passive viewer to become a participant in the dynamic work experience. This way of connecting the viewer is placed at the centre of the events, especially including directly in all events on a global scale. When the viewer perceives the net, he touches the space, touches things, and feels their surface and contour. Their perceptual structures structure the information they receive about the specific forms. He understands it because such structuring and layout are part of our reality.

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Developing Ontology-based Mental Models for Virtual Learning

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Abstract

Mental models play important role in virtual learning, and it is an important issue of mapping students' mental models (which may be flawed) to the ideal mental model(s). On the other hand, ontologies also play important role in virtual learning, and the relationship between ontologies and mental models should also be studied. In this paper, starting from a survey of selected research work on these topics, we propose an approach of developing ontology-based mental models for effective virtual learning. A brief research agenda towards our goal is also presented.

Keywords: Ontologies, Mental models, Virtual Learning

1 Introduction

A mental model is an explanation of someone's thought process about how something works in the real world. It is a representation of the surrounding world, the relationships between its various parts and a person's intuitive perception about his or her own acts and their consequences. Mental models can help shape behavior and set an approach to solving problems and doing tasks (Wikipedia, 2017). Mental models play important role in virtual learning, and it is an important issue of mapping students' mental models (which may be flawed) to the ideal mental model(s). On the other hand, ontologies also play important role in virtual learning, and the relationship between ontologies and mental models should also be studied. In this paper, we provide a brief survey of selected research work on these topics. We are not intended at a complete survey; rather, we want to find out what researchers have believed among these three important things: ontologies, mental models and virtual learning, particularly how the first two can contribute to the effectiveness of virtual learning. Research work on these issues are scattered in the literature, but usually only addresses two out of three (e.g., ontology and virtual learning, or mental models for virtual learning), and now we want to find a way to *put all* three important things together: ontologies, mental models and virtual learning. We propose an approach of developing ontology-based mental models for effective virtual learning, and define a set of operations on mental models in a virtual learning environment, which can also serve as our research agenda, because ontologies can play an important role in each of these operations.

2 Ontologies and Virtual Learning

In philosophy, ontology refers to a study of the nature of being, becoming, existence, or reality, as well as the basic categories of being and their relations. In information science, an ontology formally represents knowledge as a set of concepts within a domain, using a shared vocabulary to denote the types, properties and interrelationships of those concepts. Ontologies are the structural frameworks for organizing information and are used in artificial intelligence, semantic web, etc. Several important concepts, such as concept hierarchy, are also closely related to the study of ontologies in information science.